

ACORN

The Architectural Conservancy of Ontario Inc. Newsletter



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The Architectural Conservancy of Ontario Inc.

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A society incorporated in 1933 for the preservation of the best examples of the architecture of the province, and for the protection of its places of natural beauty.

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TABLE OF CONTENTS

Editorial
President's Report
Branch News from East to West
General Conservancy News
Around and About Ontario
LACAC News
Coming Events and New Publications

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Cover photo - O'Hara School, Madoc Township.

The last photograph, taken on the 11th of June, 1986 from the south-west corner of the schoolyard, of this excellent example of the mid-Victorian one-room red brick rural schoolhouse near the O'Hara Mill, north of Madoc in Hastings County. In the week following it was demolished despite the ACO's Advisory Board recommendations, and local efforts to save it and put it to good community use.

P.J.S. Photograph

GUEST EDITORIAL

Acorn is now in its twelfth consecutive year, no mean feat for a voluntary organization of ten branches and less than two thousand members. Such a continuous performance has been assisted, as we gratefully acknowledge, by the Ministry of Citizenship and Culture, through grants to the Conservancy to help offset our operational costs. Now an Acorn Endowment Fund is contemplated, seeking a substantial grant from the Ministry, augmented by direct assistance from Conservancy coffers and the ploughing in of proceeds from the continuing sales of Rogues' Hollow.

However, the fund will have to be large enough so that sufficient income is generated to carry out the Acorn operation, which includes now mainly printing and mailing costs because everything else, as you well know, is voluntary. That we leave with you to help us to accomplish.

It does give me great pleasure to be able to voice this tribute to our Editor for over a decade, Marion Walker Garland, for her selfless and excellent, if not always silent, management of this enterprise. It has been no easy task to handle the disparate productions of writer volunteers, some more dry, others too rich, the odd one late, even too late and losing news value by the next issue. Having started this I know some of the problems. So while our usual Editor has a broken wing, thereby making editorial writing impossible temporarily for she still needs the fingers of both hands to type her copy, we wish to express our heartfelt thanks and to request her at her own volition in her own time to groom her successor. For a decade at this job, seeking, literally cajoling copy, checking it, taking it for typesetting, then proofreading and preliminary setting up before it goes to press can be quite a gruelling task, and certainly a time-consuming one.

Marion Garland, although officially retired from her teaching career, is not a retiring kind as anyone who has had the joy of dealing with her knows. She retains all those sterling qualities which encourage the best in those performing for her for she is indeed a very hard mistress to follow, especially as it has been her act, her play all these years. However it is the individuality that she encourages which makes a publication like Acorn more personal. That must not be forgotten in considering ways to improve the operation or cut down on labour of putting it together: the personal touch, the individual expression must be sustained.

Marion, all our best wishes to you, that your wing may mend quickly, to let you fly again, for even the swipe from your single tip can still be a jolt to remind us we have never truly thanked you before.

Peter John Stokes

PRESIDENT'S REPORT

A splendid Annual General Meeting is being planned on May 9 & 10 at Cambridge, which I encourage members to attend. The theme "Conserving Riverside Historic Buildings and Landscapes" will focus on the conservation of the man-made and natural heritage found along waterways - mills and mill ponds, locks, bridges, warehouses, town centres and residences to name a few. The conference will also have a technical workshop on masonry conservation, as well as a panel discussion on future directions for provincial conservation legislation and activities. On the Saturday evening will be the traditional dinner, followed by the A.G.M. On Sunday morning will be a bus tour of the local Cambridge area heritage.

At the A.G.M. a new Ontario Council will be elected and my term as your president will come to a close. For me this has been a most pleasurable responsibility, meeting and working with fine people. I thank the Ontario Council, and The Branch Executives and their members for their support of the A.C.O.

My report at the A.G.M. will discuss more fully the activities over the past 1½ years. These will include:

- Establishing a heritage fund
- Retaining an intern to an in depth study of the A.C.O. and what future we should pursue
- visiting the branches and establishing more communication within the A.C.O.
- Establishing an "Acorn" endowment fund

As I wrote in my first President's Report, all these activities require a team effort to accomplish, which is what we have! I look forward to seeing you in Cambridge.

Nicholas Hill

BRANCH NEWS FROM EAST TO WEST

QUINTE REGION

Tecumseth Hotel

[On December 30, 1986 an OMB hearing was held regarding the rezoning of a significant corner property to make way for an eight unit apartment building. The following is an abridged version of the submission given by Gilles Miramontes at the hearing. We are still awaiting the final verdict on this property. All quotations (unless otherwise specified) are all from *The Settler's Dream*, published for and by The County of Prince Edward.]

Certain arguments have been neglected in the controversy surrounding the rezoning of the lot at the corner of Union and Bridge Streets, in Picton, on which still stand the remnants of the Tecumseth Hotel. What must be stressed is that we are too ready and willing to demolish yet another building which contributes to the unique character of the Town of Picton.



The Tecumseth Hotel

The poetry that existed between neighbouring buildings and intimate communities is already shattered by the invasion of modern architecture. It is *now* time to establish a new precedent for modern construction in this town.

We are on the eve of a major building boom in our area, and therefore we can be selective in future development, without the fear of turning developers away.

Experts have been telling us that tourism is our greatest industry, and that our heritage, in the form of local architecture, is what draws the tourist to our area, repeatedly.

The site in question has special significance because of its prominent location at the mouth of Picton Harbour, but more important is the fact that it is the cornerstone of the *original village* of Picton. How appropriate it is that our concerns are centered here on the morning of our one-hundred-and-fiftieth anniversary of the incorporation of Picton. Let us realize the true significance of this intersection

from a study of our local history.

While Picton faced little competition among County villages the rivalry within the town was intense. Two distinct villages sprang up at the head of the bay, separated by a marsh and a crude bridge. From the start, Hallowell on the north side was home to the village's more affluent merchants, -...while the smaller settlement opposite, named Picton, boasted two impressive churches and the county courthouse. Picton's status was due largely to the efforts of its founder, the Reverend William Macaulay, who named the village for Sir Thomas Picton, a military hero who died at Waterloo. Macaulay would later oppose the merger of the two villages into one municipality, but when amalgamation appeared inevitable, he suggested the new town be called 'Picton'. The Hallowell faction preferred the name 'Fort William', but Macaulay's influence prevailed, and in 1837, the county town was incorporated with its present name.

The Rev. Macaulay's side of town is also known as Delhi, a nickname that goes back to the early days ... (and was used by Macaulay himself in correspondence.)

Delhi has changed remarkably little since Macaulay's day. Rising gradually from the harbour with the courthouse as its focus, Union Street developed as the 'Main Street' of the neighbourhood. At least two inns could be found, the Picton Hotel run by Mrs. Lavinia Post on a lease from Macaulay and the later Tecumseth Hotel at the base of the hill, but these faced strong competition from the establishments north of the bridge... Union Street never developed into a solid block of commercial buildings, but rather, Delhi remained a tightly-knit community of modest means.

-... Delhi still abounds in nineteenth-century character.

Of great importance, when considering this question of rezoning is the respect for context. The final result of the proposed rezoning and consequent development will forever affect the image of our town. Few recognize the crucial setting of this corner, not only as a cornerstone in the original village but as a dramatic focal point from the harbour and from the top of the town hill, where it is architecturally and spatially complemented by the North American Hotel.

The North American Hotel, the largest and most conspicuous building on the Town Hill, anchors Main Street and adds immeasurably to the character of Picton's business core.

The setting, especially dramatic when approached from the harbour below, justifies the old hotel's imposing presence.

A building which forms the focal point at the end of a long vista has special significance.

Buildings along major streets should encourage human activity, rather than turn a cold face against the pedestrian with mirrored glass, artificial or brutish materials such as the split-faced concrete block (as is proposed for this new development), or with immense parking lots that disrupt neighbourhoods. Whatever becomes of this property, it must be handled with tact and ingenuity, for this rezoning disregards all respect for context, and the proposed building ignores the special and significant nature of this corner in our townscape.



The North American Hotel



The North American Hotel

The Tecumseth Hotel was placed strategically to complement the vortex of three descending avenues and was intended to rise a full three stories to counteract. It was built directly adjacent to the sidewalks, and, rising proudly, it established the high profile it must have — respecting its location, and answering the problem of the low landscape, while framing the County Courthouse above it.

The current proposal of a low-profile construction will be inappropriate in the composition of landscape and townscape. A strong accent is necessary, as a strong note in a melody, as a secondary climax in the visual interplay of neighbouring architecture in which the County Courthouse

retains its prominence. A strong note is required, but not a sour note, nor a dissonant chord, and especially not a passage from a foreign melody which would destroy an entire composition, and which would establish a precedent for the destruction of the integrity of other neighbourhoods in our community.

What is needed is a review of the current minimum standard for construction. It is sad that guidelines need to be enforced, for surely any developer would take the initiative to contribute, extending his intelligence and creativity, so that he will reward his community with projects that are much more than merely sufficient.

One comment made at the Town Council meeting on June 9th, 1986, was that the current project was designed with safety in mind, not economy. Upon inspection of the plans, however, one cannot but suspect that financial economics are the guiding factors in the design and construction. Economy is not an evil word, but is in fact an essential element of design and execution. As Oscar Wilde says, "Brevity is the soul of wit"; so too with design. As much as economy hinders extravagance, so too it promotes ingenuity with limited means. (Meanwhile the task of educating ourselves is never brief — and there is no end to this education, the methods, or the instructors.)

The people who built this town did so with economy as well — and economy of technique that included the ingenuity to find ways to ornament their buildings, mostly in subtle and restrained ways, and with the simplest building material: the brick. The current widespread use of rough-cast or split-faced concrete block is a weak device for wall-papering the exterior of a building. It is a material truly unsympathetic to both the visual and tactile senses.

The delay in the process of rezoning the corner lot of Bridge and Union Streets allows us the opportunity to laud the efforts to renew, while reviewing the standards that tolerate any and all new development for its own sake.

Certainly the Tecumseth as it now stands is an eyesore, and further defacement encourages the approval for its demolition, yet is not without value, nor is it beyond repair. In fact, if it is retained in its location and added onto with similar materials and compatible style (as was so successfully done with the Merrill Inn), it would grant extra space to the new construction — space that would be lost due to the current standards for setbacks from the property line.

The need for more rental accommodation is a recognized fact in this community. But at what cost should we adopt such new development? Shall it be at the expense of the integrity of the town of Picton? Should it infringe on the privacy of neighbours, who have invested in property that is now a low-density area as defined by the previously standing zoning by-law? Should it callously destroy our architectural heritage? And what of the future inhabitants of such a development? Surely it must be obvious that this site cannot possibly accommodate such a development. Not only will the tenants be subjected to discomfort because of such

cramped quarters, but the area itself cannot tolerate the increase in vehicular traffic, least of all the required parking space, which is surely an uneconomic use of land on a property which is already cramped and awkwardly defined.

The gradual changes wrought, not only as visual improvement and seldom enhancement, are amply demonstrated by comparison with historic views represented by old postcards and the like. It is obviously time to take careful stock of what survives, with a view to sustaining the County's essential and special character.

... without the major historical component, little can be done to recapture the nineteenth century character which is such an asset to tourism in the County.

Tourism...is becoming increasingly important in the County, is affecting the town's economy, and may alter its character if entrepreneurs from outside and local people do not respect its inherent qualities.

In closing I'd like to draw your attention to the fate of another building in town, referred to in THE SETTLER'S DREAM, which also illustrates the example of the focal point, and our attitude to decaying landmarks. This is the Washburn Store (c. 1830) where both Philip Low (Picton's first mayor and builder of the Villeneuve Castle) and Sir John A. Macdonald practised law.

...by the 1960s the Washburn Store had fallen into disrepair. However its historic and architectural significance were still very much in evidence. As the anchor of the Town Hill intersection, it was the focal point of a good collection of historic buildings. Despite this and the fact that it was the oldest brick store remaining in Picton, the building was demolished in 1969. The low white office building which replaces it has neither the presence nor the significance of the earlier structure.

Are we still blind to the potential fate of the Tecumseth Hotel?

A final remark: THE SETTLER'S DREAM should be required reading for all County residents and tourists, but especially for all developers in the area.

Gilles Miramontes

PORT HOPE

House Tour '86

Despite the fact that "it rained on our parade" on House Tour day, October 4, the 1986 tour was a crowd-pleaser once again. All 1500 tickets were sold and the A.C.O. realized over \$13,000.00 after expenses were paid. We are grateful for continued interest in our tour, now that the field of house tours has become a rather crowded one.

Penryn Park, presently owned by Bill and Pauline Carlick was a tour bonus. A film company was filming scenes

for the television sequel to Anne of Green Gables, which will be seen sometime this year. Several rooms in the main house at Penryn had been suitably decorated for the period by the film company, as a consideration for the use of rooms as a film set. These rooms were seen by house tour ticket holders and were a popular attraction.

Funds from the 1986 tour will go towards starting up the Port Hope Heritage Fund to be used for future conservation projects.

Tour Guides

As well as the annual house tour, the A.C.O. provides interested tourists, or special interest groups with conducted bus, or walking tours around Port Hope. In order to keep a good supply of volunteer tour guides on hand for these occasions, the A.C.O. runs training sessions for interested volunteer tour guides. The last training session in the fall brought the number of trained guides up to nine. As many as 15 bus tours have visited Port Hope in a year.

Capitol Theatre

As part of a move to stem the loss of profits in their movie theatre operations - they own 43 Ontario theatres - Premier Operating Group of Toronto, has sold Port Hope's movie theatre to local dress shop owner, Susan Dewhurst and her partners. The Theatre on Queen Street was built by Famous Players in 1930, and is believed to be the first theatre in Ontario, if not all of Canada, to be built especially for talking films. Although this theatre was not particularly old, it was very attractive and still quite comfortable. It drew a mostly youthful audience for its first run films, and had to compete for its audiences with another movie theatre in the larger municipality of Cobourg, 5 miles to the east.

Despite several public meetings, and the formation of a Friends of the Capitol committee, no action to buy the theatre from the new group was taken. The doors of the Capitol Theatre were closed with little ceremony on February 5th, and it remains to be seen what the new owners have planned for the property.

John Street Mill

The latest Port Hope renovation project is the old Keyes feed mill property on John Street. This 150 year old building is keeping company with the restored Midland Hotel, Clay Benson's newly located old clapboard house, and The Carlyle, a thriving first class restaurant - all on John Street.

The feed mill was purchased by five Toronto businessmen who have a plan which may include a tavern, apartments, and boutiques. Although the plans have not been made public as yet, the A.C.O. plans to offer the consulting services of Peter Stokes on the design of the new storefront which will presently be built. A.C.O. has pledged \$1,000.00 towards this consultation to guide the purchasers of the old feed store in their renovation plans, at least in so far as they effect the 19th century streetscape.

Façade Study

A local firm, Rod Stewart Construction Ltd. has been

authorized by Port Hope town council to carry out a façade study of downtown buildings fronting Walton Street, between Pine and Mill Streets, comprising Port Hope's Heritage Conservation District. A total of 53 buildings will be designated through the Local Architectural Conservancy Advisory Committee (LACAC) and the Façade Study Project will be funded with \$10,000 from LACAC, \$15,000 from the Ontario Heritage Foundation and \$20,000 from the Ministry of Municipal Affairs and Housing. The total expenditure is not to exceed \$45,000 and supervision and control of the project will be exercised by LACAC.

Annual General Meeting

The annual general meeting on February 16th marked the celebration of Heritage Day for the A.C.O. membership. The meeting was very well attended, and the annual Heritage Award presentation was made to Tom Long. Tom is a long time resident of Port Hope who has given generously of his time to the establishment and maintenance of a remarkable collection of newspaper clippings and photographs of early Port Hope. He has made an immeasurable contribution to the research done on older buildings, and often, his archives have been the only available source of information on architectural or historical details.

The guest speaker, Chris Borgal, spoke about his recent conservation projects throughout Ontario and Quebec. The slides which illustrated his talk were a fascinating close-up of history preserved - from the face of a clock in an old church tower, to a small museum housing 19th century carriages and utilitarian artifacts. The details were engrossing, including the picture showing an old wooden house being plastic-wrapped prior to fumigation for wood borers.

TORONTO REGION

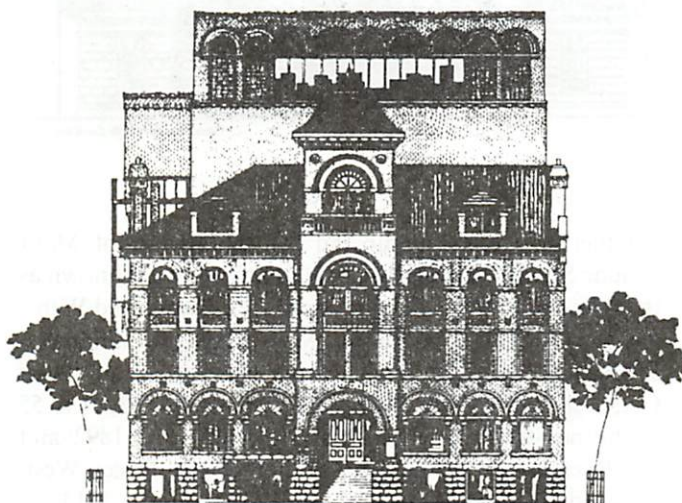
Architect Peter Dickinson, a pioneer of modern architecture in Toronto in the 1950s was the subject of a highly informative and entertaining lecture given by Adele Freedman, architecture critic of the *Globe and Mail*. She painted a vivid picture of this highly intuitive designer, extrovert and **bon vivant** who appeared on the local scene at the age of 23 and died of cancer at 31 in 1961. Dickinson left behind work such as the Prudential Building, the Westbury Hotel, 390 Bay Street (at the south-west corner of Bay and College), the Beth Tzedec Synagogue, the Jesuit seminary Regis College, the Queen Elizabeth Building at the C.N.E., and the Park Plaza Hotel addition.

Three days after the Freedman lecture, on October 18th, a busload of A.C.T. members joined the Cambridge tour of historic homes. The tour was organized by Heritage Cambridge whose members served as guides for the enthusiastic visitors.

Hylde Howes and Virginia Harker braved a snowy evening in November to give a definitive lecture on the heritage buildings of Norfolk County. Together they covered both the architectural and historical aspects of a dozen structures.

The presentation featured a sampling of buildings from the University Women's Club of Norfolk's book **Heritage Buildings of Norfolk** and included an excellent slide show. The lecture was very well received. Despite the small audience due to the inclement weather, the dozen well-illustrated guidebooks, (all that the ladies were able to carry with them on the train) were sold. So that others might order this excellent publication, a flier for it was included in the January issue of the A.C.T. newsletter. Several of the members have toured Norfolk since the lecture and all reports are favourable.

Our final event for 1986 was the annual Get Together, this time a tour, reception, and presentation at the Elmwood Women's Club at 18 Elm Street.



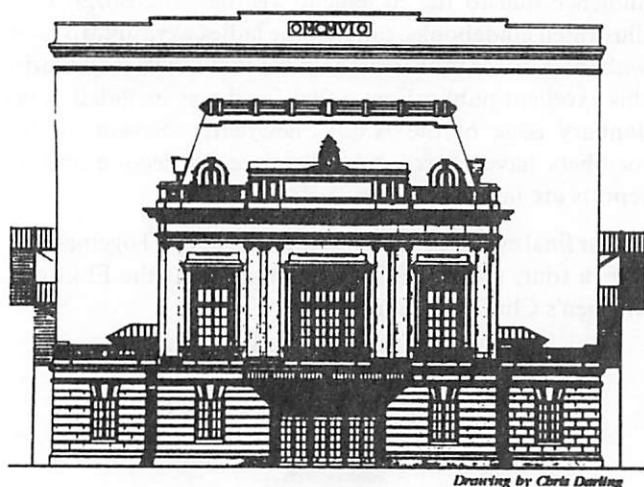
The Elmwood

The second A.C.T. Award of Merit was presented to Sherry Brydon and Barbara Elson of the Elmwood, and a certificate was given to Paul Martel, the architect. The Architectural Conservancy Toronto's new Award of Merit was brought into being by a unanimous decision of the A.C.T.'s Executive and is to be presented to "persons and institutions who interfere in the real estate market at a crucial moment of a building's existence." Each award will consist of a metal plaque and a numbered parchment document that goes into the reasons for the award. Sometimes a duplicate copy of the document will be presented to the architect who was instrumental in a project-winning award.

There will be twelve awards in the first series, and it is expected that all twelve will be given in reference to public buildings. After they all have been presented, the A.C.T. will issue a pamphlet describing each recipient and the location of each plaque. It is anticipated that private buildings will be honoured in a second series of awards.

The first recipient of the Award of Merit is Mr. Ed Mirvish, for his abiding interest for twenty-five years in the Royal Alexandra Theatre. The award was announced at a Toronto Press Club luncheon on October 16 and will be presented at a ceremony at the Royal Alex in June on the

anniversary of Mr. Mirvish's offer to purchase the building. There will also be an A.C.T. tour of the theatre as part of the event.



Royal Alexandra

Other structures nominated for the Award of Merit include St. George's Hall at 14 Elm Street, better known as the Arts and Letters Club, designed by Edwards and Webster, built in 1891; the Saturday Night Magazine building at 511 King Street West originally the American Watch Assn Co., designed by George Gouinlock, built in 1893; 41 to 55 Colborne Street, warehouses built from 1888 to 1892; and the Ryerson Press building at 295 Queen Street West, designed by Burke, Horwood and White, built in 1913.



The Arts & Letters Club

In January a large audience enjoyed an excellent lecture presented by Shirley Morriss on architect John G. Howard, a leader of early Toronto. Mrs. Morriss is the curator of the Brampton Public Library and Gallery and has contributed to the Dictionary of Canadian Biography on William

George Storm and Thomas Young. In 1984, she transcribed the journal of John G. Howard for the Ontario Heritage Foundation. She edited, annotated and indexed this valuable record.

The February event was a Heritage Symposium. Three illustrated Lectures were given by dedicated preservationists to update us on the current status of projects within their areas. First, an **Historic District**, Wychwood Park, was addressed by Albert Fulton who spoke on the process of designation of an entire neighbourhood, rather than just a building or group of buildings, for historic preservation. This is precedent-setting for Toronto and would be applied to other neighbourhoods in the future. A **Town**, West Toronto Junction, was the topic for Joan Miles who spoke on the unique circumstances of her community, which blends within close quarters residential, industrial and commercial uses. This mix brings special issues to the forefront where heritage and preservation are concerned. Finally, A **County** and its heritage problems were outlined by Audrey Scott of the Brant County Conservancy. She spoke of the special heritage difficulties in this area, which has seen radical changes in its industrial economy. The problems of dealing with preservation issues on a county-wide basis were discussed.

In March, Rosemary Donegan presented an illustrated lecture on her book **Spadina Avenue**. Her research included people as well as buildings. Her interviews with tenants who had lived and worked on the Avenue enlivened the book and the lecture.

Early in June ACT is planning a weekend trip to Detroit to visit Greenfield Village, the mansions of the automotive giants, and the beautiful buildings and interiors masterminded by Eliel Saarinen and family at Granbrook Academy.

Post Card Campaign

A post card addressed to the Ontario Minister of Citizenship and Culture, Lily Munro, whose Ministry oversees heritage issues, was enclosed with the January issue of the ACT newsletter and given out at the ACO Council meeting in Toronto to the branch representatives. It was also distributed to numerous other groups interested in preserving our heritage. The card represents ACT's support for the campaign currently under way to provide some protection for non-residential heritage buildings while the Ontario Heritage Act is being reviewed. What is sought is the passage of a minor piece of legislation in the provincial legislature requiring that a building permit should be in hand before a demolition permit can be issued for a designated structure. On the face of the post card is a line drawing of Jesse Ketchum Hall; **built 1848; altered in 1888; demolished in 1986.**

The campaign was publicized on radio by our Vice-President, Hamish Wilson, who urged one and all to fill in and send off the cards, and even better, to write letters to both the Minister and the Premier to advance the cause.

There is little time left for many of these buildings, and they will not survive until the review of the Act unless something is done. Threatened are the Toronto Stock Exchange at 232 Bay Street, built in 1937, College Presbyterian Church, 425 College Street, built 1884, the Mount Sinai Hospital, 100 Yorkville Avenue, built in 1871, the Joy Gas Stations, all built in 1937 at 985 Danforth Ave., 429 Roncesvalles Ave., and 575 Lakeshore Blvd. W., and the University Theatre at 100 Bloor Street W., built in the 1950s.

Success Stories

The title to **Lambton Lodge**, mansion and last home of George Brown, founder of the Toronto Globe and a Father of Confederation, was given at a gala reception to Premier David Peterson on December 9, 1986. This event marked the beginning of a restoration project anticipated to cost \$3 million and to be run as a co-operative venture between the federal and provincial governments. When restoration is complete in 1988 Lambton Lodge will serve as a museum open to the public and an office site for non-profit organizations.

The house was designed in the Second Empire style and still retains much of its original wood and plaster-work. It has seen many non-residential uses over the intervening years serving as a home for the Canadian National Institute for the Blind and as a school for mentally handicapped children. It has been vacant since 1976 and there has been much damage due to a leaky roof.

The ACT has contacted Mr. Rick Moorhouse of the Ontario Heritage Foundation about participating in specific restoration projects within the structure.

The **Walnut Hall Apartments** at 104-110 Shuter Street were designed by John Tully in 1855. A special thanks to Rosedale M.P. David Crombie for helping to ensure that the R.C.M.P. will integrate this valuable building in any construction plans they have for the site. Interim measures will be taken by public Works Canada as a safeguard against further deterioration.

The following article on **St. Anne's Anglican Church** was prepared by Don Holland. The present St. Anne's Church on Gladstone Avenue just north of Dundas Street was built in 1907-8 to replace an earlier church constructed in 1862. The architect was Ford Howland. It is reputedly the only pure Byzantine-style church in Canada. It was the intention of the then rector, Rev. Lawrence Skey, to build his church in the style of Byzantium and to decorate it with splendid art. He assigned the latter task to the Group of Seven's J.E.H. MacDonald who enlisted the help of his fellow Group members.

The exterior tawny brick, darkened by years of city dirt, gives no clue to the stunning interior, a feast of colour and design. Gold fills the interior of the dome and the eye is drawn to the mosaic behind the plain marble altar. High in the dome are F.H. Varley's striking portraits of Old Testament figures, and a set of four huge medallions depicting the

symbols of the four Evangelists, by Frances Loring and Florence Wyle. The largest paintings appear in the triangular areas over the four great pillars supporting the dome. The finest single painting in the church is certainly Varley's beautiful Nativity of Jesus. Next is the Crucifixion by MacDonald, followed by a dramatic Resurrection by H.S. Palmer, and finally the Ascension by H.S. Stanfield.

Because of the interior and the style of the building the church is listed by the Toronto Historical Board and has been declared an historic site by the provincial government. A recent architectural inspection carried out by ACT's Spencer Higgins has revealed several problems. The copper and stucco on the dome have developed cracks, Structural movement at the foundation level has taken place at the south-west corner of the building. Fortunately, the problems are not immediately threatening to the building, but the cost of repairs might be beyond the financial resource of the small congregation, one that instead of abandoning the inner city church has chosen to stay and preserve it.

It looks as if the **Music Building at Exhibition Place** really will be saved. The 6000-member Toronto Musician's Association has joined the fight to preserve it. The T.M.A. will celebrate its 100th birthday this year with a week of live music events July 5-11 and special performances throughout Metro during the remainder of 1987. The funds raised from the performances and a percentage of the members' regular fees will be given to the group that is seeking to save and restore the building. Last year Metro Chairman Dennis Flynn's plans to demolish the building were delayed to allow a group headed by Sam (the Record man) Sniderman and Metro Councillor and CNE president Derwin Shea time to raise the necessary funds.

The TMA would like to have the Music Building house a Canadian music hall of fame. The restoration project has already received support from the provincial government, the THB, several record companies and private businesses as well as ACT.



HERITAGE CAMBRIDGE

Arigato, Toyota

In 1982, the City of Cambridge established a Museum and Archives Board for the purpose of setting up a City archives and looking into the establishment of a City museum when funds became available. Some would have said "if" rather than "when".

To the amazement of all but a few insiders, at the May 1986 ground-breaking ceremony for the new Toyota plant in Cambridge, Company President Dr. Shoichiro Toyoda announced that the Toyota Motor Corporation wished to donate \$600,000 to the City of Cambridge towards the building of a museum, as "a place for relaxation and to enhance the historical heritage and culture of Cambridge". Dr. Toyoda had been so impressed by the beauty of the

City's parks and historic buildings that he wished to make this unusually generous offer to Cambridge to demonstrate the company's goodwill.

Terms of Reference were drawn up and, at the 17 October meeting of City Council, the firm of A.J. Diamond and Partners was chosen to conduct a feasibility study. First they must determine if the project should proceed and, if so, the best theme, location and type of building for it.

Numerous individuals and groups have been interviewed, including the Heritage Cambridge Board, which submitted the following position paper:

**Heritage Cambridge Policy Statement
- Proposed Cambridge Museum -**

Over the years, and particularly in the formative years, industries have had an enormous influence on the development of Cambridge. They have helped to shape both our community and its population. The factories, with their distinctive shape and billowing smoke stacks, were the very symbol of prosperity and helped to define the developing towns and their skylines. In addition, the manpower requirements of the factories had a substantial influence on the demographics of the founding communities.

Even the sites selected for the communities by the founders can be traced to the requirements of industry. With the coming of the Industrial Revolution, the mill became a common sight. Naturally those mills required some form of power to operate their machinery. In Ontario in the late 18th and early 19th centuries the force used to power most mills, particularly those in the newly settled areas, was provided by rivers and streams.

Thus when the founders were seeking suitable sites for their settlements, and for the mills they would require, the first necessity was a stream of considerable power potential. William Dickson, along with Absalom Shade, found such a stream in Mill Creek where it emptied into the Grand River. John Erb found his in the Speed River just north of its confluence with the Grand River. Michael Bergey recognized a suitable site further up the Speed River as a site for his mills.

Therefore:

- because of the primacy of local industries in developing, defining and providing an identity for Cambridge's founding municipalities during their formative years;
- because industries and industrial technologies tend to be overlooked in most existing museums;
- because a museum would provide a centre for the historical interpretation of Cambridge; and
- because of the need to conserve and find practical uses for existing heritage buildings;

Heritage Cambridge strongly endorses the principle of establishing a museum in Cambridge, maintains that the proposed Cambridge Museum should have a strong industrial emphasis and urges that such a museum be established in an existing heritage building.

The conclusions reached by the consultant as the result to the feasibility study will be made public in May.

Ten Years of LACAC

One of the achievements for which Heritage Cambridge can claim credit, and which current members may not be aware of, was the creation of Cambridge LACAC. Through the efforts of dedicated Heritage Cambridge Board members and of Mayor Robert Kerr, Council was persuaded of the value of a Local Architectural Conservation Advisory Committee. The appropriate by-law was passed on December 20, 1976 and the first meeting was held in February of 1977. Bill Barlow now our MPP, was in the chair and around the table were John Bell, Robert Close, George Crittendon, David Emberly, Katherine Hebblethwaite, Connie Sanders and Anna Spee.

Since that time, 55 individual building designations have been enacted. Many of these buildings are enjoying second careers: the Carnegie Library, Old Firehall and Bank of Toronto buildings are now offices, the First Baptist Church a theatre, and Preston Public School a senior citizens' apartment complex. Others, such as the Market Building, Dickson Public School and Old City Hall, carry on at least some of the functions for which they were designed. There are grand and modest houses, Commercial blocks, a stone stable, the Main Street bridge, and the Pioneer Pergola memorial in St. Andrews Park. Currently underway is the designation of the magnificent Central Presbyterian Church.

In 1985, with dawning realization of the importance of buildings in context, a block of nineteenth century commercial buildings in the Galt core was designated as a Heritage Conservation District. A Façade Improvement Plan for the block has just been completed by Nick Hill. It includes a stunning "before and after" coloured rendering which should be a valuable tool in promoting downtown revitalization. With a huge peripheral shopping mall looming, our three core areas need a new vision if they are to escape a slow death by starvation.

BRANT COUNTY

The Brantford newspapers are doing a lot of shouting these days about the resurgence of the city. There is to be a new telecommunications museum in the former canal area; The Campeau-Eaton Centre is at last a reality; building permits are going like hotcakes; and construction means more tax revenue for the city. A new Official Plan is on its way to the Ontario Government, Minister of Municipal Affairs, for approval; and there is scarcely a voice raised against the cheering section and the City Council cheerleaders.

The one exception, of course, is the local branch of the Conservancy. We have consistently opposed the new development on Market square. The gloom and doom which we prophesied is now coming to pass, namely that the new mall

is siphoning in customers who do not necessarily frequent the rest of the downtown. In consequence the older buildings still extant on Colborne St. are deteriorating even more, despite efforts by the Business Improvement Association to encourage restoration. A costly survey which included appropriate restoration working drawings for each storefront, lines storage shelves, was prepared while owners and store operators seem determined to wait for the 'big bucks' should their particular businesses be in line for future development.

One such development was to be a downtown transit site. The negotiations over this site will fill many more municipal shelves. Conservancy representatives appeared at Council over the summer to protest the proposed destruction of the Colborne-King corner, (the remaining section of both streets with archaeological value). Fortunately we won by default .. namely excessive costs of demolition, and the transit site was restricted to an existing parking lot. Meanwhile encouraged by the 'boom', at least three existing older streetscapes adjacent to the core have felt the wrecker's ball and the 'improvement' of concrete boxes over voussoirs, buttresses, corbelling and pedimented windows. Gone is a fine old home at 40 Queen, latterly used as an accountant's office, and the impressive former Paper Box Co. on Bridge St., as well as buildings without distinction but with importance to the streetscapes of the core area.

Nor is the "progress area" confined to downtown. Brant Ave., once a "Carriage Trade" street with homes of distinction, has become an arterial traffic road with square boxes replacing heritage sections at an alarming rate. Most recently, two fine examples were demolished at the corner of Church St. for a convenience store. Not only is the streetscape ruined, as well as the houses themselves, but the resulting traffic is sure to be a problem. Solution? Inevitably the prohibition of on-street parking and the demolition of more heritage houses to make parking lots.

As if this were not enough, there are two threatened heritage areas adjacent to Brant Ave. One, to the south, the Dufferin Area, can compete as an heritage residential area with any in the province. Already one parking lot has been extended to Dufferin. To the north is William St., and this Fall four houses (one a double Brantford cottage) were removed to allow for a parking-lot exit for a medical building on Brant Avenue. Protest by the local L.A.C.A.C. and Conservancy were in vain. Closer to downtown an exceptionally fine mid-1800's home on a lot with beautiful evergreens is about to be demolished for another development on Brant Avenue, while the Dufferin Apartments on the street of that name are about to have 'glorious' luxury condominiums in their back yard. Traffic, pollution, and the demolition of two heritage structures .. one let go as development was awaited, the other a cottage built around 1840 ... will be necessary to bring about these much-touted changes.

And with it all there is still no assurance that the current boom downtown will continue, as there is much unem-

ployment in the city and both suburban malls are expanding with much more convenient parking than that afforded by the new concrete parking building behind Colborne and Market Streets, where two fine heritage buildings are being replaced by a 6-storey office building

The current circulating slide show for the branch points out some of the above difficulties, as well as highlighting some of the exceptional core area structures demolished in the past. Sixteen Wellington, now demolished, has already been written up in 'Acorn'. Central School has been replaced by a smaller modern school into which some of the fine detailing from the original school has anachronistically been incorporated. An old cemetery was found when the original school .. built according to its founders for "all time" was demolished. Buildings at Five-to-twenty-one George St. are long gone and incorporated into the new development on Market Square. These buildings once formed an adjunct to the Kerby Hotel on Colborne St., which was damaged by fire before its demolition. Likewise damaged by fire before demolition were the Keachie Building on Colborne, Central School and the Bixel Brewery, which was reduced to rubble by fire. Two other downtown hotels also became streetscape gaps or parking lots by fire before the Kerby blaze in 1976.

The Kerby had been a Brantford landmark. It is said to have had many interior embellishments. The exterior presented an Italianate-style façade with cornice brackets and five triangular keystones over each of the well-proportioned windows. There were four sections, graded to follow the slope of the street, some with surprise windows smaller or with more rounded heads than the others. Famous visitors included Edward VII when he was Prince of Wales, and the local poetess E. Pauline Johnson.

Still remaining in the core are a number of distinguished buildings. These include a Brantford Cottage at 65 King St. It has the usual centre-hall plan with emphasized centre door and two side windows. The details are, however, startlingly plain and clear-cut. There is a recess in brick outlining each window and broken by a keystone. Above is another keystone flanked by voussoirs in the structure's white brick. Quoins, door-transome (curved) and side lights, as well as returned eaves on the low pediment with dog's eye design are pleasing features.

Thirty-one Charlotte is a distinctive townhouse in grey brick with red brick trim. There are gables, bay windows, voussoirs and rounded windows in a variety of styles consistent with some of the more restrained "Queen Anne Revival" examples. Eighty-Nine Charlotte is finely designed in the Georgian style with an elegant central door, quoins and two-over-two windows. Thirty-five Chatham is a cottage with the unique feature of a string course, curved over the windows, made of green bottles. The Brant County Museum, also on Charlotte, was once the manse for Zion United Church. Built in 1870, there is a portico with slender pillars and grouped windows in the Italianate style.

Brantford's Carnegie Library fronts on Victoria square. It

is a fine example of the type of library endowed early in the century by the Carnegie foundation. There is a low dome and lantern, a front portico with triangular pediment and Ionic capitals in the classic Greek Revival style. There is a main storey in golden brick with four bays either side of the imposing entrance complex. Each window is richly pedimented with triangular hoods distinguished with returns. There is a ground storey which presently houses the boys and girl's collection. An imposing entrance staircase has been cut off for practical reasons. Two niches with rounded arches and keystones flank the imposing central pedimented portal. The building has been designated and should be preserved, although the library itself is due for expansion.



Carnegie Library

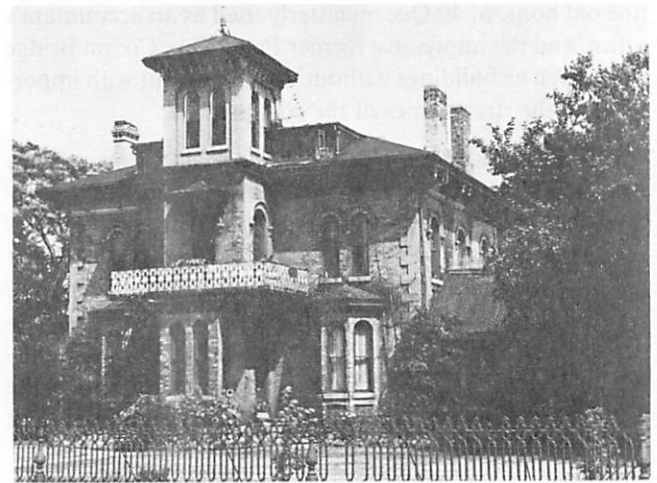
Other buildings around the park have been mentioned in the past in this publication. They include the new City Hall with the emphasis on geometric shapes; The Court House, Brantford's most distinguished building with Greek Revival detailing on the façade; the Bell Building with its early 1900's façade with its horizontal emphasis and pillared portico. This building also has Greek prototypes, as does the Bank of Montreal building on the Darling Street corner. The latter



Bank of Montreal

structure is five bays long with rectangular windows marked off by buttresses and stonework with horizontal-vertical lines. A gigantic portico with Ionic pillars under a plain but imposing frieze is topped by a pediment of monumental proportions.

The former Messiah Church on Wellington and the former Tisdale home on Nelson are two structures now converted to public use. The former has been converted to offices for the Family Service Bureau... an innovative example of recycling. The latter, once apartments and now a group home, is an especially fine building in the Tuscan style. There is an imposing frontespiece with low roof and finial. Dormers in the hipped roof do not appear to be original. Tall chimneys and double brackets mark the roof and cornice. Double rounded windows on the upper floor distinguish the upper storey as well as three sides of the lantern. There are bay windows, with rounded window-heads on the main floor and in the centre, with an entrance to the side of the tower unit. Interior embellishments include a black marble fireplace, and must at one time have been very fine.



Former Tisdale home

The students studying the core went on a walking tour of structures studied. It is to be hoped that at least some of these fine buildings and some of the older neighbourhoods will escape the current craze for development at the expense of heritage.

NORTH WATERLOO REGION

The November meeting of our branch featured a local guest speaker, Bert Kuntz, a descendant of David Kuntz, founder of the well known Kuntz Brewery in Waterloo in the mid 1800's. A researcher of former local breweries, Bert is a member of the Canadian Brewerianists, an organization of about 500 collectors of brewery artifacts and paraphernalia. How appropriate it was to hold our meeting in the house which, for half a century (1902-1944) was the home of members of the founding family.

Several features of the house are notable. The one-storey verandahs are representative of the late 19th century designs. Slender, elegant columns supporting their roofs provide a hospitable entry to the house. Italianate details include round-headed windows in the gables, which have return eaves and paired brackets underneath. Most windows have segmental brick arches over them and others have flat arches with vertically-laid bricks. The overall design emphasizes balance through the careful placement of the windows and doors. The front bay windows, enlarged in the 1920's, reflect the fashionable style of that period.

When David Kuntz, a German immigrant brewer and cooper, built a brewery at King and William Streets, he appropriately named it The Spring Brewery, because of spring water found on the site. He also made yellow bricks, which remain in good condition in the surviving sections of the original building of the brewing complex now owned by Labatt's. The brewery continued to prosper until prohibition in the 1920's. A succession of purchases and amalgamations followed until 1977, when Labatt's Breweries became the present owner. In 1978, Labatt's renovated the Kuntz homestead as a tribute to the contribution of the Kuntz family to the growth and progress of Waterloo and to the brewing industry in Ontario.

Joyce Arndt



Labatt's Kuntz House
King and William Streets, Waterloo

HURON COUNTY

Recent months have seen several developments in the Huron County Area which are of interest to heritage restoration and the preservation of heritage unique to Ontario.

Design work has been progressing steadily with respect to the Huron County Pioneer Museum in Goderich. This development includes the restoration of the 1855 Schoolhouse which already forms part of the site. The development will also include 33,000 sq. ft. of floor area and houses the vast collection of artifacts assembled by J. H. Neil during his years as the developer of the museum. It is expected that tendering for the project will be done early in 1987 and the first construction phases will be completed within a year of that time. A part of the project involves the preservation of

the 060 locomotive formerly used as a switching engine in the Goderich Harbour.



Proposed entrance for the new Huron County Pioneer Museum

In other areas around the County, the Town of Seaforth has begun participation in the Mainstreet Program sponsored by Heritage Canada. It is hoped that this magnificent streetscape will be preserved and upgraded and that the community will enjoy all the benefits and success that this program has proven in other small communities throughout Canada.

In Wingham, development on the Town Library is underway and will accommodate the restoration of the former original Town Hall which will be incorporated into the design of the new library. The building was originally built as a frame structure for a meeting hall in the 1880's and eventually became a temperance hall. It then went through several incarnations including a storage building. It is hoped that this development will not only enhance the services that the library has to offer, but will also incorporate a historic component of Wingham's past.

In Bayfield, a report was prepared to suggest options for the future use of the Old Town Hall on Clan Gregor's Square. Possible uses for the building include a satellite museum, a small community concert hall, or, through a minor renovation, conversion of the building into commercial shops which could be leased by private operators. One of the more interesting features of this building is the balcony above the main hall where carvings serve as evidence to the visits of many village residents over the past century.

In Goderich, other interesting events have occurred with the awarding of an Ontario Renews Award to the Strickland Apartment Building on the Square. In this development, the second and third floors, formerly part of a shop and warehouse, were renovated into apartments. The main floor is now occupied by a jeweller. Local architect Christopher Borgal received the award but was emphatic in indicating that the restored building was the product of the work of many people including Peter and Frank Strickland, Gordon Duern of Goderich, and the builders and contractors involved.

Another project in Goderich worth mentioning was a finalist in the Ontario Renews program. The porch design on Mrs. Blake's house on Cobourg St., also by Christopher Borgal, was considered for an award in the small renovations category.

During the course of the year, the Huron County Branch executive held several meetings. Unfortunately some events had to be cancelled because of poor weather, as in the case of the proposed outing at the Falls Reserve near Benmiller, or because of poor response, as in the case of the County mill sites tour. However, the latter situation appeared to be contingent on good weather and with the arrival of sunshine many responses were had at the 11th hour – too late to confirm booking for the bus. It is hoped that in the coming year this tour will again be offered and that a reasonable number of responses will be received. The tour will visit sites such as the Trick's Mill near Clinton, the Gorrie Mill and the Brussels Mill. The event will be packaged with a short lecture in the morning discussing the industrial aspects of agricultural economy and its development in the 19th century, a lunch, and then the tours.

A Christmas dinner was held at the Little Inn this year and Nicholas Hill, the provincial president, was in attendance to bring his good wishes from the provincial body. An interesting and well received lecture was given by Christopher Borgal who presented background information and research on museum development and design collected from his recent trip to England. Included in his presentation was the development of industrial museums and interpretive centres which were studied to benefit some Canadian projects he is currently working on.

GENERAL CONSERVANCY NEWS

The Advisory Board

As usual the Advisory Board has been active on a number of investigations and has been cooperating with the Ministry of Transportation and Communications whose governmental planner, Jay Nuttall, keeps in constant touch. The latest discussion concerned the Henley Bridges, the original structures carrying the Queen Elizabeth Way over Twelve Mile Creek in St. Catharines and designated as heritage structures, being part of that late 1930's project. The bridges are familiar to anyone driving to Niagara Falls from Hamilton, Toronto or points west, and are notable for the stone centrepieces like the prows of ships, in allusion to the historic course of the earlier Welland Canals which pass beneath, the outer ends of both carriageways marked by low stone pylons and wing walls. These features are somewhat compromised by the ribbed steel guardrails which now form the approaches.

The QEW has to be widened to three lanes in each direction at this location to accommodate increasing traffic

volume and to make ramps to and from adjoining interchanges safer. The existing bridge is actually two separate structures formed by a concrete arch supporting vertical ribs which carry the double lane road deck. The original design is still there, incorporating open metal railings and a sidewalk now considered unsafe on a limited access highway. The decks have deteriorated seriously (they are now almost fifty years old) and have broken through requiring local repairs recently: their life is therefore limited.

In treating the problem MTC is advocating the building of a new arched structure alongside to facilitate the widening, with replacement of the existing deck and tying in the new structure to the existing bridge. This will be undertaken progressively to minimize traffic disruption so that one side will have an extra lane added and the road temporarily made four-lane in one direction while the other side is finished, then the completed section to function as a four-lane route while the other deck is rebuilt.

Certain compromises in the design to respect the original have been suggested such as providing a lower New Jersey type concrete sidewall barrier (considered essential for safety) with a pipe rail across the top supported by pilasters along the outside which correspond with the vertical ribs. This follows the original concept. The effect for those crossing the bridge will be similar to that on the new section of the Burlington Skyway. The centrepieces between the roadways will remain, the end pylons and wing walls being moved out to accommodate the increased width of the structure. Protective barriers have to be of the New Jersey type, that curved conical shape becoming universal, but these will be in concrete to blend more satisfactorily into the stone detail alongside.

Otherwise the Advisory Board has dealt with questions on stabilizing a designated house in Port Hope and the physical condition of a fascinating polychrome brick house near Greenwood (Town of Pickering) as well as being asked to comment on Madoc's streetscape.

Howard Chapman of the Advisory Board is investigating for the Toronto Branch the feasibility and advisability of restoring the Derby Tavern on its own site at King and Parliament Streets.

The Heritage Fund

A major endeavour of the Council over the last year has been the development of a long term revolving heritage fund for the conservation of structures of architectural significance throughout Ontario. The President reported on this in the last issue of ACORN. Much has happened since then and I am pleased to report that the Heritage Fund has now been established. Because of the BRIC grant referred to below the eligible structures are, for the present, limited to those designated or about to be designated under the Ontario Heritage Act.

The Laidlaw Foundation, which initiated the idea of such

ACCOMMODATIONS

For those who wish to arrange their own accommodations the following are available:

HOTEL	SINGLE	DOUBLE	TELEPHONE
Holiday Inn 200 Holiday Inn Dr.	\$68.00	\$88.00	(519) 658-4601
Desert Inn 605 Hespeler Rd.	\$48.00	\$58.00	(519) 622-1180
Journey's 220 Holiday Inn Dr.	\$39.77*	\$47.12+	(519) 658-1100
End Motel or	\$41.87*	\$49.22+	

Note: * Upstairs + Downstairs

Rates provided are for information only. Actual rates charged may vary.

CONFERENCE PARTICIPANTS

A.J. DIAMOND has been a practicing architect and planner since 1965. He is a fellow of the Royal Architectural Institute and a member of the Royal Canadian Academy of Arts.

PAUL EAGLES is a professor in the Dept. of Recreation and Leisure Studies at the University of Waterloo. He describes himself as an "applied ecologist."

TOM SMITH is the Co-ordinator of Design and Development for the Corporation of the City of Cambridge. He has been closely involved in the Riverbank Development Project in Cambridge.

SPENCER HIGGINS is an architect in private practice in Toronto specializing in the restoration of historic buildings.

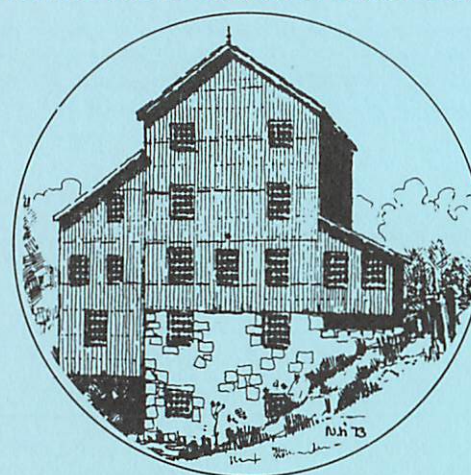
GREG BAEKER is the Executive Co-ordinator for the Ontario Heritage Policy Review at the Ministry of Citizenship and Culture.

PETER JOHN STOKES is a distinguished restoration architect from Niagara-on-the-Lake and is a recent winner of the Gabrielle Léger Medal.

CHRISTOPHER BORGAL is an architect in private practice who specializes in museum and heritage building restoration work in Ontario and Quebec.



CONSERVING RIVERSIDE HISTORIC BUILDINGS & LANDSCAPES



CONFERENCE & ANNUAL GENERAL MEETING OF THE ARCHITECTURAL CONSERVANCY OF ONTARIO

CITY OF CAMBRIDGE

MAY 9 & 10

1987

Heritage Cambridge invites all members of the Architectural Conservancy of Ontario Inc. to attend the Conference and Annual General Meeting of the ACO to be held in Cambridge at the Cambridge Arts Theatre. Saturday morning will focus on conservation along waterways. The afternoon will feature a technical workshop on the conservation of masonry along with a discussion on "Changes to the Ontario Heritage Act." There will also be a walking tour of the riverbank and, on Sunday, a bus tour related to the Conference theme. **PLAN TO ATTEND.** Send cheques payable to Heritage Cambridge (Conference) to:

Alison Jackson
74 Esther Ave.
Cambridge Ont.
N1S 4L6

The deadline for pre-registration is April 10, 1987. Please register early using the form at the bottom of the programme or a facsimile.



AGENDA

FRIDAY MAY 8

THE MILL RESTAURANT

- 4:00-10:00 Registration at the Mill Restaurant. Located at the corner of Parkhill Rd. and Water St. Reservations are suggested for those members who choose to dine at the restaurant.
- 7:00-10:00 Ontario Council and Advisory Board reception and supper meeting at the Mill Restaurant. Reservations are not necessary for Council and Advisory Board members.

SATURDAY MAY 9

THE CAMBRIDGE ARTS THEATRE

- 8:30-9:15 Registration and coffee at the Cambridge Arts Theatre.
- 9:15-9:30 Welcome to the Conference by the City of Cambridge and the ACO.
- 9:30-10:45 Guest Speakers: Keynote Speaker: A.J. Diamond
Paul Eagles
- 10:45-11:15 Coffee
- 11:15-12:15 Guest Speakers: Christopher Borgal
Tom Smith
- 12:15-1:30 Lunch at the Cambridge Arts Theatre (to be provided).
- 1:30-2:00 Technical Workshop. Spencer Higgins on Masonry Conservation.
- 2:00-3:30 Panel Discussion. "Changes to the Ontario Heritage Act."
Presentation: Greg Backer.
Panelists: Peter John Stokes
- 3:30-4:00 Coffee
- 4:00-5:00 Walking Tour of Downtown and the Riverbank.

SATURDAY EVENING

THE ARMOURY

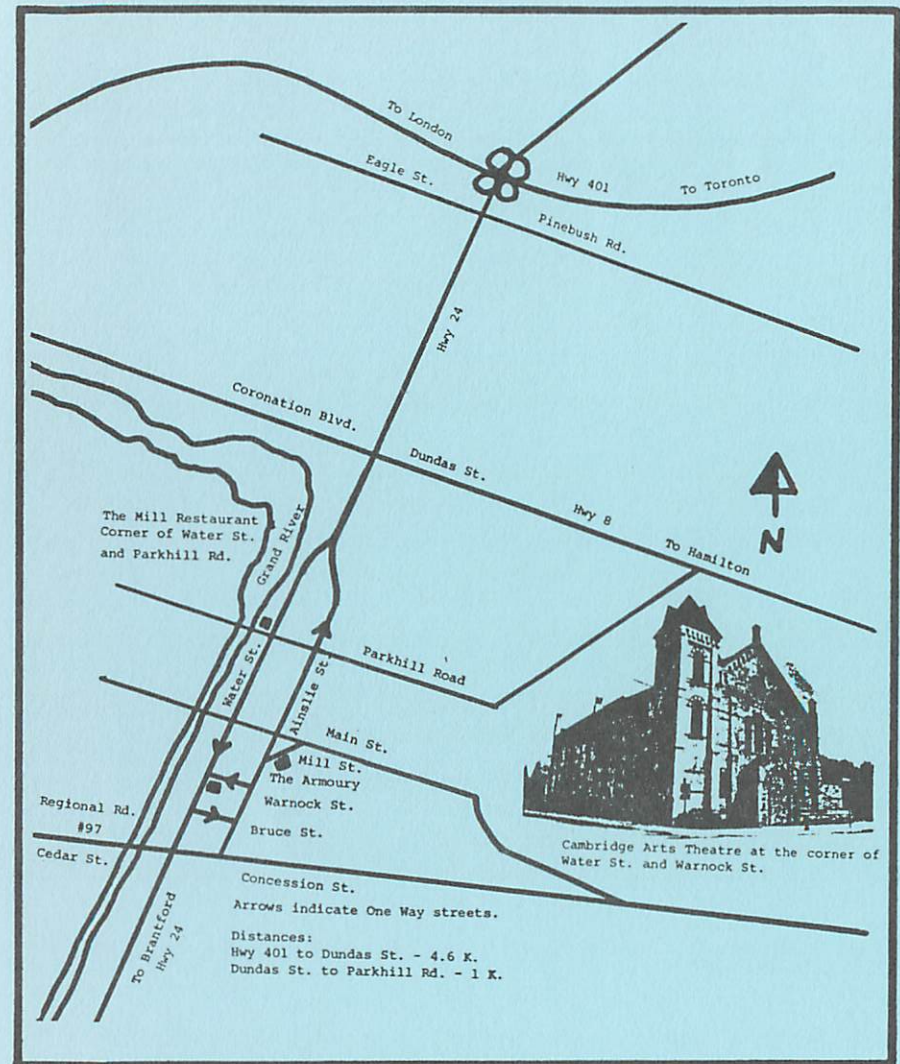
- 6:00-7:00 Social Hour. Cash Bar.
- 7:00-8:00 Dinner.
- 8:00- President's Address. Annual General Meeting
Guest Speaker. The Hon. Lily Munro

SUNDAY MAY 10

THE CAMBRIDGE ARTS THEATRE

- 9:30-1:30 Bus Tour. "The Grand Tour" will leave the Cambridge Arts Theatre and will take you south along the Grand River. Lunch will be served at the Old School Restaurant in Brant County.

CONFERENCE LOCATIONS



NAME: _____

ADDRESS: _____

CITY: _____ POSTAL CODE: _____ PHONE: () _____

YES, I will be bringing my car and will require a Parking Permit for Saturday. (No extra charge).

Conference Registration Fee
(includes Saturday lunch)

Before April 10 \$10.00 ()
After April 10 \$15.00 ()

Billet (Bed and Breakfast)

Fri. May 8 Sat. May 9

Single \$20.00 () \$20.00 ()

Double \$30.00 () \$30.00 ()

Dinner (Saturday night) \$15.00 ()

Bus Tour (min. of 20 required) \$25.00 ()

(Lunch included in tour fee)

a fund, had set out minimum conditions if the Foundation was to contribute a proposed \$50,000. These conditions were that the fund should be at least about \$250,000 in size, and that there should be at least one other private donor who would give not less than \$50,000. We were not successful in meeting either of these objectives, and we were advised by Laidlaw, last December, that its Board of Directors voted against making a grant to the Conservancy.

Most fortunately, a director of the Laidlaw Foundation, Mr. John M. Hodgson Q.C., was able to find an alternate source for the \$50,000 where fulfilment of the two conditions set out by the Laidlaw Foundation was not required. The estate of the late Mary C. Bieniewski of Toronto has not only provided the \$50,000 but also a further \$10,000 for a prize described elsewhere in this issue. The Conservancy is and will always be deeply indebted to the Bieniewski estate for this most generous and timely donation which represents the corner-stone of our Fund.

The President had reported a major grant of \$84,000 under the "Community Heritage Fund Program of the Building Rehabilitation and Improvement Campaign," a program partially funded by the Province of Ontario, Ministry of Citizenship and Culture. The Minister, Dr. Lily Munro, has recently advised us that this grant has been increased to \$92,000. We are greatly indebted to the Ministry for this vital support.

All the Conservancy branches have contributed their shares of the basic \$10,000 committed by Council early last year. As Administrator Heritage Fund Development I am deeply grateful to Council, to branch executives, and to individual members who have not only contributed generously to the Fund but have demonstrated their support for the concept of such an ongoing revolving conservation fund. I am indebted for the patient hearings, the good counsel, and the moral support given me during this task by Mr. Howard Walker and Dr. Peter John Stokes, making up my committee as appointed by Council.

The basic Fund is accordingly made up of:

Ontario BRIC grant	\$92,000
Bieniewski estate	50,000
A.C.O. Council grant	10,000
	<u>\$152,000</u>

Some branches have contributed beyond the basic amount needed to provide the \$10,000. These extra funds are being set aside to cover costs of administering the program.

Council established a Standing Committee to administer the Fund. The Committee will appraise all requests for assistance from the Fund. All such requests, after recommendation by the Committee, will be subject to the approval of Council.

As a working group it was felt that the Heritage Fund Committee should be limited to six members, that it should reflect expertise in specific areas, and should also reflect the important part that the Branches of the A.C.O. have taken

in the creation of the Fund and will take in its future. Appointments will normally be for three years. The first appointments however range from one to three years to provide both some continuity and some renewal each year. Those appointed by Council are:

Mr. R.J.W. Sculthorpe	Chairman	3 years
Dr. Peter John Stokes		3 years
Mrs. Julia Beck	London Region	2 years
Mr. Chris Borgal	Huron County	2 years
Mr. David J. Cumming	Hamilton Region	1 year
to be appointed	Toronto Region	1 year

Wentworth D. Walker

Count Walter Bieniewski Memorial Prize for Outstanding Achievement in Conservation

Reference has already been made to the outstanding gift of the estate of Mary C. Bieniewski in helping to found our Heritage Fund. In addition the estate has provided \$10,000, to establish a separate fund, the income from which will be applied by the Council of the Conservancy as a memorial to the late Count Walter Bieniewski.

The income of the fund will be used by the Council from time to time to recognize and reward outstanding achievement of an individual, an organization, or a branch of the Conservancy, in the area of preservation, protection, conservation, research, or documentation or critical comment by writing or other media, related to the objectives of the Conservancy.

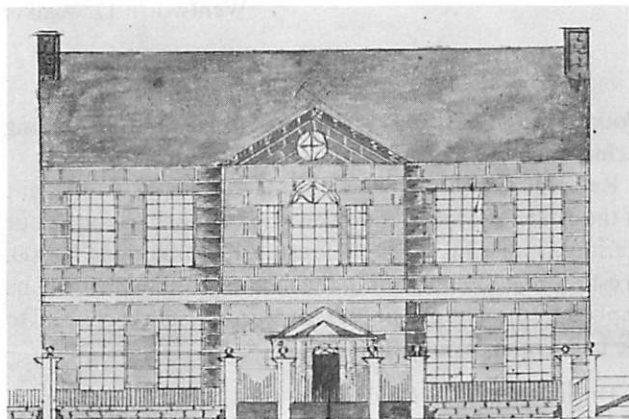
This gift is not only a further example of the generosity of the estate of Mary C. Bieniewski but gives the Conservancy a most important means of recognizing significant efforts in support of our prime objectives which in turn we hope will bring both these objectives and their achievement to the attention of the public.

The Regency and Loyalist Period.

The Georgian period referred to in a previous article did produce one or two examples characteristic of that English Renaissance style such as the late eighteenth century house of D.W. Smith, the Deputy Surveyor-General, who built in Newark, Simcoe's first capital of Upper Canada. Somewhat later civic buildings were more often to subscribe to such neo-Classicism or an almost exaggerated Palladian should it fill the bill as in Cobourg's Victoria Hall by Kivas Tully, a remarkably adept designer versed in various architectural vocabularies, as was his later Victorian successor, E.J. Lennox.

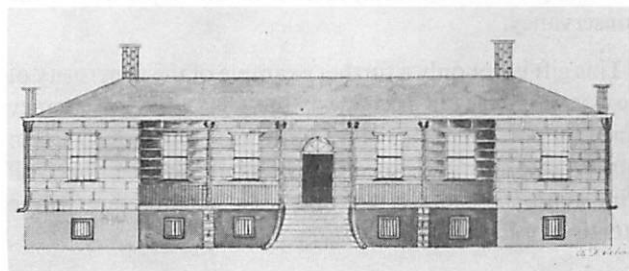
However as we saw before, the common house building of the Georgian period in Upper Canada, and particularly that before the War of 1812, was uncharacteristically Georgian in form. It tended to steeply pitched roofs to suit the Upper Canadian climate and possibly influenced by the

French-Canadian¹ experience. Although fronts were formal and usually symmetrical and the ornament such as cornices characteristically Classical, there was a distinctive North American look about these buildings: the Georgian tradition was at least once removed before its influence was felt here. So too the Regency, a period associated with the early nineteenth century and corresponding with that of the Prince Regent (1811-20) and often taking in his reign as George IV (1821-30) also. But it was much later that this was to continue as an influence in Upper Canadian house building, by cultural lag to follow on into the time of Canada West (1840-67).



The Georgian house Built c. 1794 by William Dickson at Newark (Niagara-on-the-Lake)

Courtesy of the Public Archives of Canada.



William Dickson's Regency house c. 1810 in Newark (Niagara-on-the-Lake).

Courtesy of the Public Archives of Canada.

Generally the Regency refers here to the long low buildings similar to the early "bungalow" of other colonial places and to become so popular in the form we often call the "Ontario Cottage", the small hip-roofed building with end chimneys, centre door flanked by windows in a symmetrical arrangement and often with a bowed roof to an encircling verandah, a typically Regency feature which was to persist well into Victorian times. The Honourable William Dickson not only built a two-storey brick house in the Georgian style about 1795, but also had by 1811 a long single-storey brick bungalow with front verandah in Newark (now Niagara-on-the-Lake): both his houses were destroyed in the War of 1812. Perhaps Inverarden of 1816, built by John McDonald of Garth, east of Cornwall, Ontario, fits closely the Regency pattern with its simple roughcast finish and projecting semi-



The Butler House c. 1817, forerunner of a popular house form, the so-called Ontario Cottage: at its new site on Simcoe Street in Niagara-on-the-Lake with the Loyalist neo-Classic Clench House of c. 1824 in the background.

octagon bays at each end to create a storey-and-a-half house over a high basement for the domestic quarters. Likewise Poplar Villa, the MacDonnell House of 1819 at Point Fortune on the Ottawa, has a certain Regency simplicity and like its counterpart, Duldregan of 1821 on the eastern edge of L'Orignal farther up the river exhibits the delicate detail in its joinery and plasterwork of that particular period.

The plans are essentially formal arrangements with a capacious centre hall featuring a staircase, principal rooms to the front on either side, lesser rooms behind, the kitchen often in a lower wing behind or in Prince Edward County, frequently to one side. Chimneys usually occur at the gable end, but interior chimneys serving back-to-back fireplaces were sometimes preferred for their heat-conserving quality.

Nevertheless we are veering closer in these buildings to a style characteristic of a great number of our early nineteenth century houses which is truly North American in expression and labelled the Federal Style south of the border. To save any further embarrassment, or political confusion, and to distinguish the translation into Upper Canadian terms, the better description, the Loyalist Style, was coined.² It seems *à propos*, for it was mainly the Loyalists of Upper Canada who adopted it for their first fine houses, and these were people mainly of American birth or descended from original settlers. Some like Eliakim Barnum, who built the Poplars about 1817 near Grafton, might have been described as a "Late Loyalist". It was master builders like Samuel McIntire who liberated the American craftsmen from the strait-laced Georgian precedent and encouraged the exploration of intricate detail worked in the fine native woods, especially white pine so amenable to such treatment. Pattern books,

¹ As Douglas Richardson suggests may have been the case even in the Fairfield House in **Ontario Towns**, and certainly seems to have been so in Sir John Johnson's House (c. 1786) Williamstown, the Jacques Bâby House (1790) in Sandwich and the early Elliot House (c. 1790, demolished), the last two on the Detroit - and French - frontier.

² Marion MacRae and Anthony Adamson in **The Ancestral Roof**.

like those of Asher Benjamin also promoted this North American expression.

Externally a great many neo-Classical details are features of the Loyalist style: elaborate fanlights and sidelights often rendered in fine metal comes, with decorative lead rosettes at intersections, to front entrances, fans and quarter fans lighting attics, sometimes windows trimmed with pilasters and entablatures. Houses may be of brick or stone, but frame finished in clapboard is the most common material found. Chimneys are an important feature, the stacks stout to serve fireplaces, with caps delicately corbelled. Various Regency deceits are practised such as "blind" decorative fans to relieve the blankness of upper gables, the glazing rendered in dark slate grey to resemble glass, the glazing bars in contrasting white, or shuttered openings to preserve the symmetry of a façade despite a partition or chimney behind. Arcading was also used, the semi-elliptical arches of some Niagara houses in brick and the Barnum House in wood being excellent examples reminiscent of Benjamin, Adam and Wyatt. And the detail of the period is sometimes referred to as Adamesque, for its scale and delicate complexity.

Neo-Classicism thereby took on a fresh appearance, still with great formality but delicately handled with very fine mouldings in elaborate combinations of profiles. Exterior features often had comparable elaboration so that entrance doorcases sometimes appeared as involved as mantelpieces, and central windows above might also be so contrived, particularly in hotel building or more pretentious houses. Cornices to eaves and gables would have all the essential neo-Classical details, often with flat brackets or modillions, friezes adorned with variants of the triglyph and metope. Built-in gutters fashioned from a hollowed timber into a cornice detail were common and decorated tinplate rain-water heads a feature.

Detail such as reeding and herringbone patterns, beading and complex profiles were often so fine that with two swipes of a paintbrush much of the elaboration disappeared: it is thus that so many interiors of this period have largely lost their delicacy and therefore their refinement is hard to recognize. Mantelpieces can be extraordinarily elaborate with colonettes and quarter fans like bat's wings in the corners or carved oval fans as paterae in the panels across the headboard, the bedmould below the shelf decorated with coves, ovolos, combined with half-beads and fillets above a row of dentils, the shelf broken out above the framing pilasters and bowed out at the centre over the panel below. Archways to alcoves and halls are common. The stair may be very simple with square newel and balusters as in earlier Georgian examples like the Fairfield House or more commonly with bottom scroll, curtail step with rounded end and sweeping rail up the stair and around the well above. Plasterwork is principally linear in form at this period, in delicate banding. But many cornices are rendered in wood, even more complex than their plaster counterparts and having the elaboration of wood joinery. Occasionally doors to principal rooms are surmounted by overdoors or panels with cornices.

It is at this time that the first manifestation of the symmetrical plaster trim with roundel corner blocks appears: Inverarden and the Allan Macpherson House (c. 1826) in Napanee have this in principal rooms. However this first incarnation of the type can be recognized by the fact that cross-sections through trim and roundel are identical unless a foliate ornament or lion's head fills the corner block: in later Victorian versions the corner block is usually dissimilar. The intermediate rendering of the Greek Revival usually uses square blocks with mitred trim as decoration, centre rosettes or square mounts.

The characteristic profiles of the period include the cove, later to become less popular except for bedmoulds, the ovolo, the cyma reversa and very occasionally the cyma recta, all usually combined with bead and fillet terminations. The ovolo (or egg-shape) is relatively small in size to start with, but of delicately curved form as opposed to the sharper linear profile of the Greek Revival, but as the period advances it becomes fuller, more robust and consequently more resistant to obliteration by constant redecoration.

It is in this period too that we find the charming stencil patterns similar to those painted by the itinerant craftsmen of New England. These may appear in grander houses, like the brick two-storey residence west of Brockville, or very much smaller Loyalist houses such as the Mouck House³ in South Marysburgh in Prince Edward County. Marbling was sometimes practised, as in the Macaulay House of c. 1830 in Picton, where an original mantel piece in back room, once a breakfast parlour or study, was so treated.

Interior colours used in this period were far stronger than associated with 1930's re-creations of the style; pastels were definitely not the rule. Often remarkable contrasts were used, rich tans or deep yellow ochre golds associated with olive green. A deep green approaching a Windsor green in hue similar to the chair colour, was one favourite, a rich Venetian red made from red ochre another. Various tantalizing shades were made in calcimine, a water-based wash using whiting and glue size: a pale sky blue came by adding Prussian blue, a warm, soft yellow with yellow ochre, a subtle, earthy rose from red ochre. Durable earth pigments were often the base for such combinations. Frequently overglazes modified the original paint colour: in the Carman House of c. 1819 at Iroquois the parlour was a delicate pale olive green the result of a yellowing varnish protective coat over a light emerald. White or a pale sand might be used for trim in the finer rooms besides the stronger colours elsewhere. White was a preferred colour for exteriors, but an expensive white lead paint. Often other colours were used: we hear of references to "blue" houses, probably a cool, slightly blue grey made by adding black, but Tuscan red (red lead), Venetian red (red ochre) and yellow (yellow ochre) were found also.

³ One partition of the best parlour wall, complete with its decoration was removed during renovations and lodged with the National Museum in Ottawa.

The Regency and the Loyalist style continued to have a profound and lasting influence as the nineteenth century advanced, but their preeminence was to be challenged by newer ideas as the Battle of the Styles filtered down to the domestic level. First it would be the Greek and Gothic Revivals interrupted by the Italianate, the first two often subscribing to the formality of neo-Classical prototypes and being decorative and symbolic accoutrements. The Greek Revival did produce also a distinctive building design, not only in form but also in detail. The Gothic Revival, however, did not adopt its characteristic picturesque quality except in isolated instances and often later in the century. The Italianate, though formal in detail, was often irregular in form, and the tower was sometimes an ornamental rather than a functional feature.

Next we shall try to explore the more common architectural expression as a pause between the named styles, or the so-called Vernacular in the neo-Classic variants which are so fascinating in their deviations from the truer patterns so far described. It is difficult to designate this common formal approach, and the usual disclaimer of Georgian is the normal escape from the dilemma. It is no more Georgian than it is Regency; it is on its own, although it owes its development to these earlier influences. There are many hip-roofed houses in Ontario from the 1830's on which rely to greater extent on their English background and even more on their Scotch and Irish counterparts around the turn of the nineteenth century. Their appearance is less markedly American, but no less particular to Upper Canada shortly to become Canada West. Their definition will be the next chapter of our story, but we may be stumped for an appropriate name sufficiently inclusive to describe this part of our architectural history.

Peter John Stokes

Commentary

Our thoughts regarding acronyms prompts us to reconsider crackling sonority L.A.C.A.C. Sometimes it is thought of, unkindly but not always untruthfully, as a shortening of lack of action. (Here it is often an unjust epithet, the municipal council whom it advises often being the guilty party in this regard).

How often, however, has LACAC become a somewhat "dirty" word about town, always thwarting private enterprise in its so far unquestioned "right" to make life and the world uglier, being misinterpreted in its intentions to help guide development by fostering the conservation of old buildings and the appropriate treatment in their alteration. Of course this may not always be the outcome and sometimes not the aim, but many LACACs do perform a valuable review service not only to guide their councils but also to assist private owners in safeguarding their investment by recognizing and respecting the intrinsic worth of their holdings.

But LACAC has a nasty rough sound; it is long and cumbersome and somehow bumpily if not bumptiously

bureaucratic. So we look for substitutes and here are some for your consideration in the hope that letters to the Editor will be forthcoming with other tantalizing titles. There may of course be limitations on the use of certain words in bureaucratic language and legislative linguistics so that even the proposals here may be unacceptable.

How about something really simple like Heritage Review Committee (HRC) It is not a true acronym but it has a positive and easily remembered ring. Moreover it does take into account the expanding role of such a body, particularly with reverence to Heritage Conservation Districts where anything from buildings to street furniture and landscape may be involved. Furthermore H.R.C. cuts out two letters and cannot be rounded out easily into other less fortunate connotations.

If the word "authority" could be purloined then it could be H.R.A., the Heritage Review Authority. Although this might seem presumptuous, suggesting that the anxious, active and interested souls who are willing to participate on such bodies, usually without pay and little respect at large, might be holding themselves out as "authorities", that is experts on the subject, by the same token many do need a slight boost to a badly deflated ego. This could be transformed in parlance to Hurrah! too, and whenever a battle is won it would be a good slogan. (There is also the thought of the Last Hurrah and all that conjures up, but that chance we have to face too). But LACAC is an authority, or is set up to be so, a reviewer and often arbiter in contentious cases affecting the conservation of the community's heritage.

This at least is a start on enhancing a badly battered image, or so it appears to some, to mirror a better reflection of the advisory body's role in the realm of conservation. While conservative it is by nature, a more liberal title is obviously required, for the better understanding of this relatively new democratic agency in our midst.

P.J.S.

Commentary

How often and how much has it been on our minds that the one program which did contribute some real assistance to the preservation of our built heritage in Ontario has come to an end, yet there are strong hopes and many pleas that this worthwhile investment be permitted to continue. Although it was a small contribution, it was well meant and well placed, at least creating an incentive to do the right job in the proper way. We refer of course to the BRIC program which ended officially on the 31st of December, 1986.

Despite various enquiries from many interested parties, some suggestion that yes, it is in the wings, no definite word has come from the powers-that-be that financial assistance to conserve and restore buildings designated under part 4 of the Ontario Heritage Act is to be reinstated. While we realize that heritage conservation will never displace motherhood or sport, at least at the top of our list of priorities, at least like our deep concerns for the environment we live in, it is now

recognized as a vital component of our world demanding at least our respect if not always universal support.

Perhaps the delay in the announcement is because those at the Ministry responsible for the administration of the scheme are anxious to have adequate safeguards in place to obviate any abuses. We know there have been some difficulties in the past in interpreting the requirements properly and occasionally submissions made locally have not conformed always to the best conservation procedures or practices. However there can be an overbearing interference which may frustrate the aims of conservation, especially where reversible processes, such as painting, with particular reference to colour, can surely see some relaxed attitude, for personal choice can be so important. In this instance perhaps the guideline should be - is it appropriate to the period? and if all paint must be removed to do a proper job then record be mandatory, by careful scraping and competent analysis of the historical sequence of finishes for future reference.

But back to the subject of the assistance program we wish to comment how successful it was generally, how it rewarded those who did have their buildings designated and how often it stimulated designation, even if not always in the right context. For this last remark we offer no apology, for often where LACACs relied on voluntary designation because local political policy so dictated, often examples inferior to some undesignated material slipped under the wire. (This is perhaps where the Ontario Heritage Act needs review to give local municipalities a little more backing in their designation activities). It is, however, most important to revive this program at the earliest opportunity, with, we would hope a modicum added to catch up with inflation. Could we suggest a maximum annual base contribution at \$2,500 (for a minimum! needless to say hoping even that more generous consideration be given) to allow up to a \$5,000 project expenditure per year, the other \$2,500 coming from the owner of the designated property?

It is realized that a new name must launch this reincarnation: how about P.I.P., for Preservation Incentive Program. Short, sweet and somehow *à propos* we think, for it is in reality a form of "seed" money, and while relatively small, by germination can generate further activity, all towards the conservation of our built heritage. There may be some amusing *double entendres*, such as PIP being short for "pipsqueak", alluding to the smallness of the contribution; but we are grateful for even the smallest of mercies. And the danger that participants and their consultants, maybe enraged by the searching questions of those who either administer it locally or supervise it more remotely, refer to it as the "purple pip"; such reactions will help to generate respect if not unqualified enthusiasm. Eventually it should settle down to become the perfect PIP.

We look forward to the resuscitation of the assistance program for the conservation of heritage building. We like to think of it as P.I.P., the Preservation Incentive Program, or perfection in practice. Please let this not be a lost cause or

procrastination in principle. But it is up to all of us who are interested in seeing such a program reinstated to talk and write to those who can set it once again in motion so that Ontario keeps ahead in providing municipalities with a demonstrable stake in their own destiny, the preservation of their historical character and architectural quality. While it is never too late and better late than never, it is now that we need it.

P.J.S.

H. WILLIAM HOOPER 1916 - 1986

Founder of the well-known woodworking firm of William Hooper Inc., Bill Hooper specialized in the production of restoration woodwork since his stint as a carpenter and joiner at Upper Canada Village from 1958 to 1961. Trained as a finishing carpenter and skilled at all aspects of his trade, even to inlay and marquetry, Bill performed wonders with the native woods of our country to fashion not only the simpler parts of old buildings but also the complex joinery of machinery such as the bolter or flour sifter for Bellamy's Mill at Upper Canada Village.

Under his skilled hand and direction over the last quarter century many accomplished works have benefitted countless restorations across the province, from the Carman House in Iroquois to Victoria Hall in Cobourg where he made new sash from the old beams of the concert hall and produced the decorative crestings to the clock faces. For the Grange in Toronto he built new doors from black walnut and fashioned mouldings by hand plane, an operation recorded in the documentary film of that restoration.

Bill Hooper was of Loyalist descent, born in the Eastern Townships of Quebec. He had that very distinctive voice that still spoke of early American links. During the war he married Belle, a charming Scot, and she, his two children and several grandchildren survive him. Young William, his son, confusingly also known as Bill, but sometimes called by the family Billy to keep the two apart, eventually followed in his father's footsteps, learning the skills his father imparted to him and practicing the trade in workshop and on conservation projects. Gradually young Bill took more of the day-to-day responsibilities of operations from his father who remained available, nevertheless, to participate and in any emergency or tight schedule could be counted on to help while otherwise always there for advice and consultation. Thus William Hooper Inc., on the edge of Shanly, near Spencerville in Eastern Ontario, became a two-generation family firm. More recently Bill's grandson, James (Jimmy) Hooper joined the firm thereby creating a three-generation family enterprise, to carry on in the converted barn once part of the farm Bill and his wife eventually settled on some thirty-five years ago.

William Hooper Inc., continues as the family firm specializing in custom woodwork and the task of reproducing joinery for restorations. Bill, the senior, will be much missed not only by his family, but by all those who have relied on his fine production. But his family carries on in the tradition he established, another heartwarming demonstration of Canada's ability to excel in the smaller enterprises those specialists in the building conservation field so much depend on.

AROUND AND ABOUT ONTARIO

AMHERSTBURG

Yet another round of discussions takes place on the fate of the Gordon House in the downtown waterfront area, a building surviving on its original site and believed to be about the turn of the nineteenth century and featured in a watercolour sketch executed in 1813. The Town of Amherstburg, in order to preserve this building decided to designate it, and then, to save it from demolition, was persuaded to purchase it. Now despite this, the adjoining motel owner wishes to expand his premises and is trying to negotiate an arrangement whereby the Gordon House will be removed from its original site to another near the Navy Yard, part of the historic waterfront park created jointly with Parks Canada.



The Gordon House, c. 1805, the large two-and-half storey building on its original site next to the motel which replaced the Park House.

P.J.S. Photo

Going back a few years in recent history it was this same developer who offered the historic Park House for removal, which exigency saw the founding of the Amherstburg Historic Sites Association to undertake the task. The house stands to the north of the commercial area adjoining the waterfront and is still run by the Association. This same Association formed the backbone of the LACAC for the community and Hazen Price of our Advisory Board has been a very active member for many years.

Amherstburg seems to be waffling a bit on this latest problem. It could stand firm and refuse to allow the expansion of the motel, at least along the street in the Spanish Hacienda style of the previous enlargement, so curiously out of place in the main street's older architectural scheme. To divorce building and site is always regrettable and never to be condoned unless no other compromise can be worked out. Perhaps still embarrassed by the woeful wrecking of the

historic buildings on the Town-owned Marras Bread property, if you remember before the horrified eyes of some members of the Ontario Heritage Foundation and recorded on the cover of Acorn VIII-3 the town is having second thoughts. We hope there will be expressions of strength and not capitulation, perhaps by initiating a study of the possibilities of incorporating the conserved Gordon House preserved on its original site into the scheme for the expansion of the adjoining motel creating thus an historic component to a modern development. With initial control of the planning and execution of the project and a carefully executed lease to protect the investment such public and private cooperation might bring the Town out on top, to recover a rightful if not righteous smile to its still frowning face.

MISSISSAUGA

On our recent travels through Streetsville we noted the loss of a designated building complex on the north fringe of that community. This was a storey-and-a-half, three-bay, gable-roofed, red brick house with its original bow-roofed verandah with trellis supports still in place and an arcaded carriagehouse wing attached. The plot also contained a small board-and-batten barn and an attractive well developed landscape looking secure and sublime amidst the burgeoning industrial and service commercial development adjoining.



The Rowe/Steggall House c. 1840 in the north end of Streetsville. This designated building was dismantled in 1986. Note arcaded driveshed to left.

P.J.S. Photo

But despite designation it has gone, we are told carefully dismantled to be re-erected elsewhere in its original form. Doubtless its days were numbered by its location and the context forced upon it by modern attitudes to organized planning.

Last spring the fascinating stone barn in the south-east angle of 401 and 403 was finally taken down. This we believe was the only stone barn in old Toronto Township, now Mississauga, and accompanied a fine storey-and-a-half stone house of the 1840s which was burnt soon after it was vacated several years ago. The barn had been mutilated too, its hayloft floor beams sawn out, new doors punched in to

change it to an equipment shed or workshop, and the walls were beginning to crumble.



Stone barn at south-east angle of Highways 401 and 403: demolished 1986.
P.J.S. Photo

Well, it seems it is at least two down to one to stay. However, a fascinating polychrome brick house on the south side of Eglinton Avenue just west of Hurontario Street (Highway 10) has been saved and is to be the centre-piece of the local commercial area to serve a new housing development. Restoration is not yet complete: the chimneys have lost their ornamental capping and are stunted shafts and the shutters appear a little cosmetic and - perish the thought - are painted a startling white, our editor will be horrified to see.



Polychromed brick house c. 1855 on south side of Eglinton west of Hurontario Street (Highway 10): saved from demolition.

P.J.S. Photo

We wonder what our old friend, Dr. Anthony Adamson, thinks of his fledgling Township of Toronto now gobbled up to become the fatted goose of Mississauga. For it was as Professor Adamson we remember him - one of the highlights of the history of architecture and of town planning at the School of Architecture, University of Toronto we were fortunate not to miss - who was reeve of that earlier incarnation. We shall seek his comment for a future issue.

The Anchorage, described as a Regency style cottage built in the 1830s, has been preserved by being relocated to a new site adjoining the Bradley House similarly saved by being moved to a location on Orr Road in Clarkson. The Bradley House Museum complex is owned by the City of Mississauga and administered by the Mississauga Heritage Foundation Inc., (registered under the Charitable Uses Act of Canada), through the Bradley Museum Board of Management. The restoration of the Anchorage will provide much needed expansion for the museum to broaden its interpretation of the City's history. The project is much in need of funds: \$350,000.00 is estimated to be required, with the 50% grant from the provincial government having to be matched by \$175,000.00 from the corporate and private sectors. Donors will be recognized and this may be as an Anchorage Friend (\$10.00 to \$49.00), Supporter (\$50.00 to \$199.00), Benefactor (\$200.00 to \$1,999.00), Patron (\$2,000.00 to \$9,999.00) or founder (\$10,000.00 to \$25,000.00 - and presumably more). Receipts for income tax purposes will be issued. Cheques or money orders should be made payable to **The Bradley Museum Expansion** and forwarded to:

The Royal Bank of Canada,
Square One Shopping Centre Branch,
100 City Centre Drive,
Mississauga,
Ontario, L5B 2C9.

NIAGARA-ON-THE-LAKE

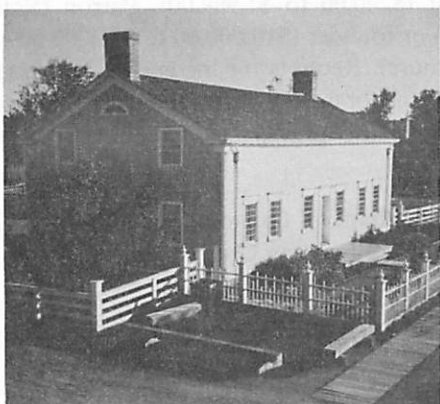
At an Ontario Municipal Board Hearing on the 2 February, 1987, the Town put forward its by-law to create a Heritage Conservation district of the eight blocks centred on the commercial core of the old town. No opposition transpired and the Council Chamber in Virgil was "packed" by some members of LACAC, very few townspeople and the participants to the proceedings. Nicholas Hill, our President, undertook the study and prepared the Heritage District Plan forming the basis of the by-law. The chairman of the OMB, G. I. Thompson, commented on the thoroughness of the document and the fluency of its presentation, complimenting Mr. Hill on his work saying that he wished to extract it from file at some time to display as a model of its kind. Also complimenting the LACAC for their support and collaboration, Mr. Thompson remarked upon the lack of opposition indicating that the community must have been convinced. Approval for the by-law was voiced, to be confirmed formally in the usual way.

So Niagara-on-the-Lake, once Ontario's most historic community, has its first Heritage Conservation District. It is encouraging to note that support for additional heritage areas is developing as the neighbouring parts of the old town realize the value of this conservation measure and nearby residents wish to avail themselves of similar protection.



The Clench House c. 1824, Niagara-on-the-Lake. A simple gable-roofed form with interior chimneys adorned with fluted Ionic pilasters, fanlighted doorcase and Venetian window above is some preparation for the elaborate joinery, particularly mantelpieces and alcoves, within.

P.J.S. Photo



The French-Robertson House c. 1822, moved from Moulinette to Upper Canada Village: the epitome of the Loyalist House, but it started as Captain Jeremiah French's house (the right-hand two windows possibly of the late eighteenth century), to be enlarged by his son-in-law. Note the built-in cornice gutter, the fake fan to the gable end, the low-pitched gable roof with elaborate cornice and eaves returns and the plastered treatment of the front openings.

P.J.S. Photo



The Woodruff House c. 1817, St. Davids, dismantled. Although looking somewhat forlorn in its last days on its original site especially after highway widening had removed the "marriage trees", two enormous buttonwoods planted in front when the house was built, it still had all its "marbles", beautiful mantelpieces, a delicate stair. Here the low-pitched gable is treated as a pediment, with a "blind" fanlight to decorate it, but the house is a characteristic Niagara variant of the Loyalist style - a shallow front block with kitchen ell.

P.J.S. Photo



The MacDougal/Harrison House c. 1820, Niagara-on-the-Lake. the double arcade is unusual: the parapet end walls with no openings like a terrace house - yet it never had similar neighbours. The fussiness of the fanlight to the entrance is almost too much; the interior has curious mantels with colonettes of attenuated hour-glass form, somewhat Germanic in feeling, but similar detail and brick arcading is seen south of the border.

P.J.S. Photo

PORT HOPE

The Façade Improvement Study concerned with the Heritage Conservation District is underway with a consortium including Rod Stewart from the town, Inglis and Downey, architects from Kingston, Harold Kalman of Commonwealth Restorations Inc. from Ottawa. The effects of the previous Walton Street Study continue to be felt as Watson's Drug Store took on a new look being distilled to clear 1880s plate glass from a 1950 potage of imitation stone and aluminum. Essential structural reinforcement was part of that job. Now a new sign, by the incomparable Dayton Signs of Toronto (responsible originally for historic signs in Upper Canada Village, and others like that on the Niagara Apothecary among restorations), has added another finishing touch.

However, the Heritage Conservation District leaves a vital part of the old commercial area unprotected, namely John Street, a narrow thoroughfare of about forty feet leading up from the harbour, and incidentally from the restored Grand Trunk station, and lined with older buildings just as good as those on Walton. Great credit is due to local people so far who have rescued many of the older structures from the effects of a disastrous speculation some years ago, which saw a version of the financial "flip" seeming to be almost a daily occurrence in our real estate transactions. On the east side of the street the work on the old hotel (formerly the Queen's and now renamed the Walton) begins the revival, the double house next to it now refurbished and previously that to the south, the house (formerly owned by Farley Mowat) with a handsome double bay front already attended to. Next came an open lot where the remains of a

building attached to the Midland House caught fire and damaged that historic structure next door. When the gutted structure was removed the site was made available by Mrs. A.K. Sculthorpe (preserver of the Midland) to Clay Benson who moved his simple but slightly Greek Revival frame house to the lot. This house had been moved to the southwest corner of Augusta and John, perhaps in the 1870's, and it is believed by Cal Clayton, one of Port Hope's architectural historians, from a position further south on John Street to free an area for a yard to a new flour and feed mill. So it has come back, at last to a John Street resting place, to be finished by Larry Foster. Next is the preservation of the Midland House featured on the cover of Acorn X-1.

Next door to the Midland is an equally fascinating brick building of three storeys, characteristically Port Hope with dog tooth ornament to its brick cornice, parapet gables and twelve-paned windows. But it also contains an original entrance doorcase, and one shopfront likely of the early or mid 1850s, for this building was constructed just after the south section of the adjoining Midland House. There is some concern that the refurbishing may not continue the high standards of preservation already evident in the work undertaken in the buildings to the north of it, and that the original detail, so important to conserve, may be lost in the scheme for renovation. We wait and see whether the respect shown by Port Hope towards their buildings recently is, by example, encouraging outsiders to behave likewise.



East side of John Street looking north, No. 41 with its original entrance and storefront in foreground, restored Midland House beyond.

However the town has another emergency: the old Capitol Theatre on Queen Street has been closed and its arrangements are to be dismantled and the interior converted to retail space. The front, a curious cross of Tudor diamond-paned window and shingled roof brow, heralds a remarkable auditorium decorated in a mediaeval theme once with a projected diorama on the ceiling of clouds and

stars. It is hoped that this design will be mothballed to be rediscovered in the future to commemorate what is reputed to be the first movie house built for sound in Ontario.



The front of the Capitol Theatre on Queen Street is part of the adjoining structure and once looked like the building to the left. The arched front to the right was once an hotel.

P.J.S. Photo

ST. THOMAS

Conservation work on the Old Church of St. Thomas of 1824, is in hand. The bank behind the church, slipping down towards the Kettle Creek valley below, has been stabilized. The conservation of the tower is well underway, with a new foundation complete and its raising, straightening and structural repair completed by Omar Eicker, a Mennonite contractor who lives near Aylmer. The broken and deformed truss at the crossing has been supported temporarily and further investigation reveals far more serious decay and deterioration than had been apparent from previous careful visual examination. Another solution to the structural dilemma is being explored by the consulting engineer, Alan Zeegen.

Donations towards the restoration are being sought. Anyone wishing to contribute should send a cheque or money order made out to:

Old St. Thomas Church Restoration Trust
and forwarded c/o Mrs. Cela Sloan,
2 Prince Albert Street,
St. Thomas,
Ontario, N5R 1Z6.

A tax receipt will be returned to acknowledge your charitable gift.

WARKWORTH.

About a year ago the Advisory Board was called in to report on the building, familiarly known for many years as the Beehive because of its curved front parapet. The structure stopped the north end of the main street nicely where the angle of the intersection left an open triangular plot at the corner and the building and its rear extension to the side created a charming courtyard facing the street.



Humphries/Boyce Block, The "Beehive", condition in 1986.
Courtesy of The ACO Advisory Board

More thorough examination and research indicated this interesting polychromed brick store with apartment and lodge room above to be a much more substantial design at one time with highly ornamental gabled parapet, and of brick veneer covering a frame structure possibly older than its façade appeared. The store became vacant, the property began to deteriorate and some local sentiment was against saving it when purchase by the LLBO for a new liquor store came about.

The Advisory Board, however, suggested that the alternative of preservation should be studied carefully for the building was definitely part of Warkworth's heritage of older buildings and in its restored state could be a great asset to the street. Failing this it was considered vital to reconsider the proposals for a new building on the site, especially the low-slung, hip-roofed design erected elsewhere and promoted as the prototype which did not seem to relate at all to the surviving buildings beyond. Officials at the LLBO were also approached seeking that body's cooperation and the Advisory Board report stated in no uncertain terms, with sketches to illustrate the point, that a new building would have to be designed very carefully to fit this setting: the pattern promoted, though neat and comely in itself did not fill this particular bill.

Fortunately this forcefully expressed opinion was heeded. Now a low gable-roofed structure decorated in contrasting brick, inspired by the other polychromed brick designs of this late nineteenth century street, nestles up against its neighbour in greater harmony than might have been. Though some may quibble with the cosmetic metal shutters fixed to the wall at least the window sash, divided across the

middle, do not have false muntins to try to fool us. A credit to the LLBO we think, and perhaps a much more satisfactory solution than might have come about had an interested person not asked the ACO's Advisory Board to comment on the problem.



New Liquor Store 1987. Looking south along Main Street.

P.J.S. Photo

WHITBY

The periphery of the great wen Toronto crumbles daily and valuable historic buildings disappear and sites are rendered meaningless. Mississauga is not alone in this regard as the pressures of urban development transform the earlier settlement patterns of rural areas. However it is particularly tragic when it seems unnecessary or appears to result from a forced expedient, by blandishment perhaps, and the loss is irreversible, the surviving material merely a vehicle for the passive interpretation of a ruptured past.



The dethroned Lynde House facing the setting sun in north Whitby. Originally it faced south to the Kingston Road.

P.J.S. Photo

This latest case concerns the removal of the Lynde House, a pre-1812 structure, on the north side of the Kingston Road (Highway 2) beside Lynde Creek in the east end of the expanded town of Whitby. It crowned a knoll and was a prominent landmark in a yet undeveloped area on the edge of the built-up section of the town. There are few enough structures pre-dating the War of 1812 surviving in Ontario, particularly in urban areas. The Lynde House therefore was

of particular significance not only for its historical importance, but also for its architectural merit, which despite some erosion of its early layout and finish still exhibited some noteworthy original detail, not the least being mantels, trim and a remarkable Venetian window with elaborate surround above the front door.

The Lynde House was moved to the hinterland to hobnob with a popular historical interpretation in miniature. Now devoid of its true context it may be the start of another historic building boneyard so convenient as the salve of a spendthrift society, so far removed from reality by interpretation, reinterpretation and more often misinterpretation. The sad story here is that the house could have remained on its original site had there been adequate municipal direction and commitment, for there was certainly considerable local support to keep it there. Such a scheme required the rerouting of a road, but this would have connected the Lynde House site directly with an extensive parks system to be developed on flood plain areas stretching throughout the town. What an opportunity was lost by Whitby.

COMING EVENTS AND NEW PUBLICATIONS

Bureau of Architecture and Urbanism

The Bureau of Architecture and Urbanism is a voluntary non-profit group consisting of planners, architects and concerned citizens who are committed to one principal goal, that being the recognition, protection and conservation of the modern architectural period in Toronto.

All members of The Architectural Conservancy of Ontario are invited to the following events:

Exhibition, lobby of New City Hall, Toronto
18 May to 5 June, 1987

&

Symposium, Council Chambers, New City Hall, Toronto
Saturday, 30 May, 1987, 1:00 p.m. to 5:00 p.m.

Picton and District

Canadian Federation of University Women are having a house tour, May 23, from 10 a.m. to 4 p.m., of Victorian Homes of Picton. Tickets \$8.00

COBOURG

House Tour June 13, 1987

The old Lake Ontario town of Cobourg has its Sesquicentennial House Tour Saturday, June 13, sponsored by Victoria Hall Volunteers as part of the town's 150th birthday celebrations.

There are eight houses on tour, all of them restored and full of antiques.

Tour hours 10 a.m. to 4 p.m. Coffee and muffins in Victoria Hall's Great Concert Hall. Tickets from Mrs. Judith Kerr, 4 Hamilton Court, Cobourg, Ont. K9A 1V1, phone 416-372-2875

Victorian Architecture in London and Southwestern Ontario: Symbols of Aspiration

by Nancy Z. Tausky & Lynne D. DiStefano

Authors Nancy Z. Tausky and Lynne D. DiStefano examine the history of London and the forces that directed architectural taste in Victorian era, focusing their attention on the work of London's finest firm of architects - that established by William Robinson in 1857, followed by Tracy, Durand and Moore up to World War I. University of Toronto Press \$34.95

William Dendy has just signed contracts with Methuen Publishers for a three volume history of Canadian Architecture. The precise title is still up in the air but the first volume will deal with the Colonial period; the second with the Victorian period; and the third with the Modern period. Like *Toronto Observed* there will be an emphasis on patronage as well as architectural history of the formal sort. Each volume will consist of an introduction dealing with the period to be covered, that should run to about 150 pages. Volume One is scheduled for release in the Autumn of 1988; with Volumes Two and Three following in 1989 and 1990.

If you wish to know the address of your nearest branch, write The Architectural Conservancy of Ontario Inc., 720 Spadina Ave., Suite 312, Toronto, Ont. M5S 2T9. Telephone 928-2085.

Back Issues of ACORN

Anyone wishing to order back issues of ACORN please be advised that the charge will be \$3.00 a copy.

We are receiving requests by mail for copies of ACORN, and also requests to be put on our subscription list. These letters have been answered stating that ACORN is not for sale and suggesting that the writers join the nearest ACO branch and receive three copies a year.

Please send any change of address to your branch secretary and also to A.C.O. Inc., 720 Spadina Ave., Suite 312, Toronto, Ontario M5S 2T9. In this way it can be put on the master mailing list.

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